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Andy Warhol's Marilyn, *1967* *Courtesy Ronald Feldman Fine Arts, New York Photo: D. James Dee*

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A Not-So-Innocent Admirer

Despite a composition reminiscent of Jongkind's Dutch marine and town views and a "Jongkind" signature that attempts to replicate the artist's, IFAR has determined, through research and a stylistic examination, that this untitled work is not by Johan Barthold Jongkind (1819-91). Jongkind, who was born near the port city of Rotterdam, studied art in The Hague and while still in his twenties, moved to Paris where he became an early proponent of impressionism. His many town views include scenes of Rotterdam, Dordrecht, The Hague, Overschie, Rouen, Honfleur and Paris.

According to the present owner, who inherited the picture, the painting was once owned by a baroness who had an amorous relationship with her chambermaid and gave the picture to her servant who kept it for twenty years. It was later purchased by the current owner's father in the early 1950s from a musician at the Paris opera. Only then, after cleaning by a Paris artist-restorer, was the "Jongkind" signature discovered.

IFAR's research was unable to confirm the colorful provenance or to identify this work in the scholarly publications on Jongkind. The painting could not be found in any of the books or exhibition catalogues consulted by IFAR, and was not listed in the most exhaustive of these, the 1975 monograph by Victorine Hefting (*Jongkind, sa vie son oeuvre son époque*, Paris, Arts et metiers graphiques). To our knowledge, the picture is unrecorded and no information was found to link the work to Jongkind or his studio. However, the silhouette of the church steeple at the right does resemble one that Jongkind painted a number of times in Holland at Overschie (Hefting 412, 417). And there was the signature to consider.

Because it was essential to have expert stylistic opinion, IFAR consulted with two Jongkind specialists: Dr. Victorine Hefting of The Hague, author of the monograph mentioned above and editor of the artist's letters, and Adolphe Stein, a Paris dealer who is collecting information in preparation for writing a catalogue raisonné of Jongkind's *oeuvre*. Mr. Stein and Dr. Hefting each examined photographs of the painting, and both are quite convinced that the work is not by Jongkind.

Mr. Stein told IFAR that the painting is a "typical fake from a group of fakes that I am familiar with." He explained further that he has seen others painted in a similar style and that "the signature is not Jongkind's." He also observed that there was "nothing about the style that was similar to Jongkind," and added that the brown color (the houses and the water at left) was not right and was not what Jongkind would have used. Mr. Stein said that the painting probably represents a Dutch town and is a "deliberate forgery most likely dating from the late 19th or early 20th century." He explained, "if it were done by a copyist, it would have been better."

Dr. Hefting was also unequivocal. She stated, "there is no possibility whatsoever that the picture from the photographs you sent could be genuine." She added that Jongkind's paintings were always clearly defined and it would be inconceivable that the artist would paint with the indistinct line so apparent here or with the dark, murky brown paint that is prevalent. She pointed out that the water, houses and the atmosphere are not painted in Jongkind's style and declared that "the signature is fake."

It seems that this picture, unrecorded in the Jongkind literature and rejected by both Stein and Hefting, was executed shortly after the artist's death in 1891. Mr. Stein recognizes the style and puts it in a group of forgeries he has identified, suggesting that not all of Jongkind's imitators were innocent. It may have been executed by an artist making an attempt to reproduce Jongkind's harbour views, which brought him recognition during his lifetime and for which he is appreciated today.

Virgilia Heimsath Pancoast

Untitled work attributed to Johan Barthold Jongkind found by IFAR to be a forgery.

Art Theft Archive to Investigate Electronic Publishing

A feasibility study has been commissioned to help IFAR direct the future computerization and expansion of the Art Theft Archive. The study is supported by Lloyd's of London Press and the Art Trade Liaison Committee in Britain which represents the various associations of British art and antique dealers and auctioneers. Julian Radcliffe of Hogg Robinson & Gardner Mountain, insurance brokers in London, has successfully launched the study to look into the commercial viability of computerizing the Archive. The recently much-reported increase in art theft prompted this international effort, which brings together commercial and non-profit interests, to take IFAR's records and make the information widely available. We believe that this will help close the net on the international traffic in stolen art.

From its inception in 1976, the Archive has collected and published information in formats that anticipated computerization, but the International Foundation for Art Research has only been able to fund the earliest stages of the project. With the help of funds raised by a benefit at the Forbes Galleries in October 1987, IFAR commissioned James Yarnall of Museum Systems Enterprises to write a program to manage the data in the art theft reports that IFAR publishes. Currently, the Stolen Art Alert is produced using this carefully tailored program, which orders the reports and produces the index in each issue. Placing the 27,000 back records on line requires more resources than IFAR alone has been able to find. In the spring, IFAR received word from the International Business Machines Corporation, that we would be given a computer in July, which will greatly improve the speed and efficacy with which we can use the current program.

The feasibility study will be carried out in the coming months by Logica, Ltd., and if its recommendations are favorable, a new company would be set up, in New York and London, to establish the expanded International Art & Antique Loss Register. The expansion would promote recovery and benefit all who buy and sell works of art by making accurate information readily available, helping them avert the unwitting acquisition or sale of stolen goods.

Constance Lowenthal

The Mulberry Box

Shakespearean Relic Stolen from Folger

For anyone who gets a tug at the emotional and aesthetic heart strings when an object just shouts out its relationship to the people who owned it or made it, there follows a tale of some charm.

Mr. Frank Mowery, head of the Department of Conservation at the Folger Shakespeare Library in Washington, D.C., called to tell us of the sad news that a presentation box had been stolen from the Small Board Room of the library building, just prior to a social event. The theft was discovered after the weekend of May 16th.

The box draws together a cast of colorful characters. It was presented to George Anne Bellamy, actress, by David Garrick, actor and theatrical promoter. Within its red-lined lid, on a silver plaque is inscribed:

Behold this fair casket was carved from the tree
Which oh my sweet Shakespeare was planted by thee
As a relic I kiss it and bow at the shrine
What comes by thy h(and) must ever be devine
D.G.

Given by David Garrick to/ G.A. Bellamy/ and by her to John Hoole/ 1769.

The box is made of mulberry wood supposedly from the tree which Shakespeare planted at his home New Place in Stratford-upon-Avon. A hundred or so years later, when the Bard's name was already held sacred in the realm of literary genius, who would dare to cut down his mulberry tree? Enter Thomas Sharp.

According to S. Shoenbaum's book of 1970, *Shakespeare's Lives*, Shakespeare's position as a cult hero was escalated by the Stratford Jubilee of 1769 which commemorated the bicentenary (plus five years) of his death. As now, memorabilia was in great demand. So, Thomas Sharp cut down the Bard's mulberry tree and entered the relics business, crafting and carving boxes from the wood of that mulberry tree. Shakespeare's coat of arms is carved upon the lid of the box and a likeness of his head is on the front, carving attributed to Thomas Sharp.

David Garrick, actor, promoter and interpreter of Shakespeare in the theater, manager of the Drury Lane Theater, inventor of concealed lighting, friend of Diderot and Samuel Johnson, was Steward of the Stratford Jubilee. He created an event of epic proportions. Three days of jollity and rhetoric began with cannon shots and ended with the Jubilee Sweepstakes and a ball.

George Anne Bellamy, to whom Garrick gave this box, was named George in mistake for Georgiana. Her father was Lord Trawley, Ambassador to Lisbon, and her mother was a farmer's daughter whose adventures, as were those of George later, were reminiscent of the fictional Fanny Hill. A performance in an amateur production of Othello began George's career on the stage. She became so much the rage that Garrick once tried to prevent her appearance in a play, but later she was engaged by him to perform at Drury Lane.

The date of the inscription on the box is that of the Stratford Jubilee. It would be likely that George Anne

Bellamy and John Hoole both attended the ceremony. She could have met Hoole at the Covent Garden Theatre at a much earlier date as his father was a machinist there, and, as a youth, Hoole wanted to become an actor. Hoole is known mainly for his translations of drama and poetry from the Italian; however, he did write three plays. All were produced at Covent Garden, and the dates of the productions coincide with the years when George Anne Bellamy was engaged to play there.

So, there is the full cast of actors which the Folger Shakespeare Libary box has brought together. And there is an epilogue. Thomas Sharp, on his deathbed, in the presence of the Mayor and the Justice of the Peace, took a solumn oath that he himself had planted the mulberry tree which grew in Shakespeare's garden, and that all the many curious toys and useful articles worked therefrom came from no other source. . . .

Margaret I. O'Brien

Correction

The catalogue entry for a painting by Julian Onderdonk, *Winter Scene,* no. 121 in the February '88 issue of *IFARreports*, was printed without an illustration. The painting is reproduced here.

Julian Onderdonk, Winter Scene.

John Gibson, Nymph at the Bath.

In *IFARreports* January '88 issue, the catalogue entry for no. 69 should read: GIBSON, John. (1791-1866). *Nymph at the Bath.* White marble trimmed with gold. Ht. 43.2 cm. approx. *88.23. Vancouver, Canada. Feb. 84.

Thomas Sully Painting Recovered

When the Thomas Sully painting *Portrait of a Lady (IFARreports,* Feb. '88, vol. 9, no. 2, p. 8, no. 120, *88.68) was stolen, Mr. Thomas Africa contacted the Art Dealers Association of America to see how he might publicize the theft. They suggested that he use our journal *IFARreports* and the *Maine Antique Digest.* This he did. Soon after the account of the loss, and a picture of the painting appeared in print, the *Maine Antique Digest* received a call from one its readers. The painting was being offered for sale in a gallery in Westfield, New York. Mr. Africa, his mother, to whom the painting belongs, and a sheriff of Chattauqua County visited the gallery and took the painting into custody. It appears that the painting had had several purchasers since it was stolen, so the thief has yet to be found.

IFARreports wishes to stress that publishing a theft has often been instrumental in the recovery of stolen works of art.

M.I.O

Thomas Sully, Portrait of a Lady

Recovery of Van Gogh, Cezanne, and Jongkind

Amsterdam, The Netherlands

On May 20th 1988, *IFARreports* learned of the theft of *Still Life with Carnations,* 1888, by Vincent Van Gogh, from the Municipal Museum, Amsterdam. The Department of the Consular General of the Netherlands

Consulate confirmed the theft, and that two other works were also taken, *Bottle with Apples,* 1894, by Paul Cézanne, and *The House of Maître Billaud in Nevers,* 1874, by Johan Jongkind. An estimated value of $52 million was put upon the loss by Wim Beeren, director of the Museum.

There was no round-the-clock security surveillance in the museum, and the burglars were able to enter the museum after breaking a window and walking through five galleries to where the paintings were hanging.

Only two weeks after the theft the Dutch police recovered the paintings. All three works were offered for sale in the lobby of a hotel in Amsterdam. The three men arrested at the time are not necessarily the original thieves.

M.I.O.

Stolen Objects

The stolen works listed in this publication are grouped under six main categories—Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Oriental Art and Miscellaneous. Within these categories, they are further subdivided by object type and school.

*Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information on any object should contact IFAR.*

Please note that the information contained in each catalogue entry is supplied by the owner and that IFAR does not accept responsibility for the accuracy of that information.

Stolen Art Alert

In cooperation with the art community, insurance companies, police, the FBI, and Interpol

Fine Arts

Paintings, Pastels, Mixed Media Works, Watercolors

American, 19th Century

359 BLAKELOCK, Ralph Albert (1847-1919). *Moonlight,* c. 1900. Oil on canvas. 30.5 x 25.4 cm. Signed in l/r: R.A. Blakelock. *88.152. New York, NY. May 25 '88.

American, 20th Century

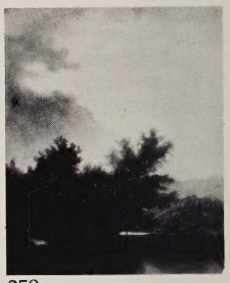
360 LIEBERMAN, Bruce. *Clamshells and Bud Can.* Oil on canvas. 61.0 x 76.2 cm. *88.158.2. New York, NY. Feb. 1 '88.

361 LIEBERMAN, Bruce. *The Wave.* Oil on canvas. 127.0 x 152.4 cm. *88.158.1. New York, NY. Feb. 1 '88.

362 SOYER, Raphael (1899-1988). *Reclining Nude Woman.* Oil on canvas. 50.8 x 76.2 cm. 88.154. New York, NY. Feb. 1 '88.

Austrian, 16th Century

363 JUNGERE VILLACHER WERKSTÄTTE. *God the Father,* c. 1515. Oil on canvas. 80.0 x 45.0 cm. *88.164.4. Feldkirchen, Austria. Oct. 27 '87.



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364 JUNGERE VILLACHER WERKSTÄTTE. *St. Catherine of Alexandria and St. Ulrich,* c. 1515. Oil on panel. 80.0 x 60.0 cm. Center panel of a triptych. *88.164.1. Feldkirchen, Austria. Oct. 27 '87.

365 JUNGERE VILLACHER WERKSTÄTTE. *St. Felix. The Angel of the Annunciation,* c. 1515. Oil on panel. 80.0 x 30.0 cm. Left wing, interior and exterior of the triptych. *88.164.2. Feldkirchen, Austria. Oct. 27 '87.

366 JUNGERE VILLACHER WERKSTÄTTE. *St. Primus. The Virgin Mary,* c. 1515. Oil on panel. 80.0 x 30.0 cm. Right wing, interior and exterior of the triptych. *88.164.3. Feldkirchen, Austria. Oct. 27 '87.

Austrian, 15th Century

367 UNKNOWN. *The Holy Family with John the Baptist.* Oil on canvas. 75.0 x 60.0 cm. *88.164.5. Feldkirchen, Austria. Oct. 27 '87.

Austrian, 20th Century

368 EISLER, Georg (b. 1928). *View of the School.* Oil on canvas. 28.0 x 34.0 cm. Signed. *88.170. Vienna, Austria. Jun. 10 '87.

Dutch, 17th Century

369 STEEN, Jan (1626-79). *Interior with Three Figures.* Oil on metal. 20.0 x 14.0 cm. *88.165.5. Geel, Belgium. Apr. 19 '84.

English, 18th Century

370 UNKNOWN. *Landscape with a Cottage.* Oil on canvas. 23.0 x 30.0 cm. Signed but illegible. 88.159.6. Chippenham, England. Nov. 19 '87.

English, 19th Century

371 SMYTHE, Thomas. *The Donkey Derby.* Oil on canvas. 30.5 x 45.7 cm. Signed. 88.151.6. Kent, England. Jan. 1 '88.

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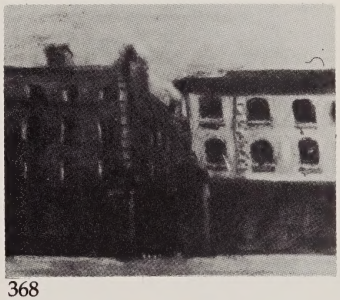

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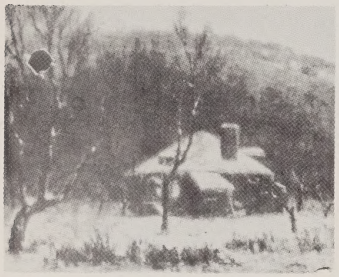

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372 STANSFIELD, William Clarkson (1820-67). *Brittany Coast.* Oil on canvas. 43.2 x 71.1 cm. Signed *88.160.1. Edenbridge, England. Apr. 1 '88.

373 THORS, Joseph (1863-84). *Country Stream.* Oil on canvas. 40.6 x 61.0 cm. Signed. *88.160.2. Edenbridge, England. Apr. 1 '88.

374 YEOMANS, Thomas. *Rose, Rocket and Fanny.* Oil on canvas. 52.1 x 68.6 cm. *88.163. New York, NY. May 27 '88.

375 MONTAGUE, Alfred. *At Ghent.* Oil on canvas. Approx. 50.8 x 76.2 cm. The title is inscribed on a brass plaque. Registered No. 497775. *88.159.1. Hove, England. Nov. 19 '87.

European, 17th-18th Century

376 WICK, Th. *Raguse Harbor.* Oil on canvas. 52.0 x 69.0 cm. Inscribed: W.N.3. *88.171.6. Vence, France. Oct. 10 '84.

European, 19th Century

377 DELFOSSE, Marie Joseph Georges (1869-1939). *Winter Snowscape.* Oil on canvas. 57.0 x 69.0 cm. Signed in l/r. *88.139. Montreal, Canada. Oct. 26 '87.

Flemish, 17th Century

378 RYCKAERT, David (1612-61). *Card Players.* Oil on canvas. 90.0 x 75.0 cm. Signed. *88.171.1. Vence, France. Oct. 10 '84.

379 TENIERS, David (1582-1649). *Card-players.* Oil on metal. 18.0 x 12.0 cm. 88.165.4. Geel, Belgium. Apr. 19 '84.

380 TENIERS, David (1582-1649). *Pipe-smokers.* Oil on metal. 18.0 x 12.0 cm. *88.165.3. Geel, Belgium. Apr. 19 '84.

381NEUHAUS, Fritz Berthold(?) (b. 1882). *A Lacemaker.* Oil on wood. 20.0 x 14.0 cm. *88.165.1. Geel, Belgium. Apr. 19 '84.

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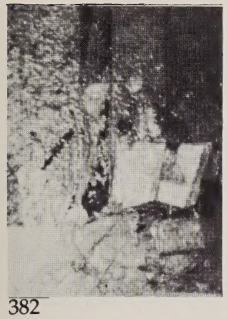

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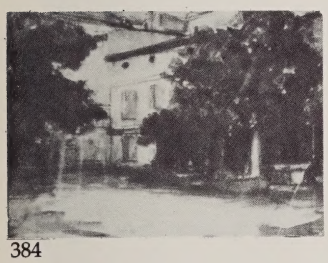

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Flemish, 19th Century

382 VERHAERT, Pieter (1852-1908). *A Library.* Oil on canvas. 40.0 x 30.0 cm. *88.165.2. Geel, Belgium. Apr. 19 '84.

French, 18th Century

383 FRAGONARD, Jean Honoré (1732-1806). *Portrait of a Young Woman in a Light Colored Dress.* Pastel and pencil on paper. 22.0 x 15.0 cm. *88.159.4. Chippenham, England. Nov. 19 '87.

French, 19th Century

384 DUFOUR. *The Farm at Château Montauban.* Watercolor. Signed. Inscribed at the base: La Ferme du Château de Montauban par Dufour. Tinted wooden frame. *88.145.1. Fontvieille, France. Dec. 18 '87.

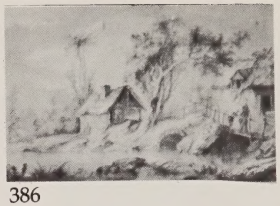
385 FRANÇAIS, François-Louis (1814-97). *Landscape.* Oil on canvas. Inventory number 882 1 399 marked on the back. *88.146. Vienne, France. Jan. 1 '88.

386 LE PRINCE, Robert Leopold(?). *Figures by a Stream.* Sepia wash. 24.0 x 37.0 cm. *88.159.3. Chippenham, England. Nov. 19 '87.

387 PRUD'HON, Pierre Paul, attr. to (1758-1823). *The Virgin Mary.* Oil on canvas. 68.0 x 58.0 cm. *88.171.5. Vence, France. Oct. 10 '84.

388 TROUILLEBERT, Paul Desiré (1829-1900). *Landscape with Houses.* Oil on canvas. 38.0 x 55.0 cm. *88.150.3. Antibes, France. Nov. 23 '87.

389 TROUILLEBERT, Paul Desiré (1829-1900). *Landscape with a Mill.* Oil on canvas. 30.0 x 35.0 cm. Signed. *88.150.1. Antibes, France. Nov. 23 '87.



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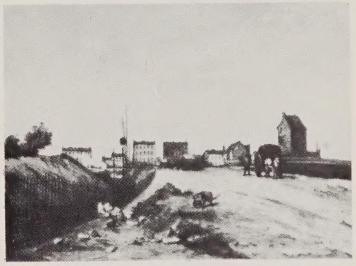

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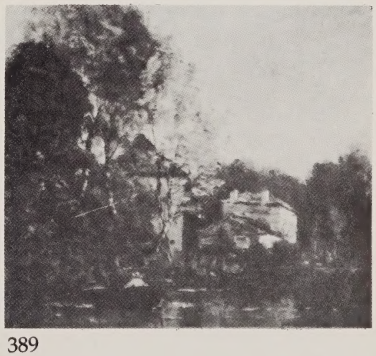

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390 TROUILLEBERT, Paul Desiré (1829-1900). *Woman in a Garden.* Oil on canvas. 31.0 x 33.0 cm. Signed in l/l. *88.150.2. Antibes, France. Nov. 23 '87.

391 RENOIR, Pierre Auguste (1841-1919). *The Tree in Front of the House,* c. 1918. Oil on canvas. 8.0 x 6.2 cm. *88.174.1. Stolen in transit in NY. May 27 '88.

392 RENOIR, Pierre Auguste (1841-1919). *A Tree in a Landscape,* c. 1918. Oil on canvas. 6.3 x 11.0 cm. *88.174.2. Stolen in transit in NY. May 27 '88.

Italian, 14th Century

393 PISTOIA, Manfredino da, attr. to. *Twelve Scenes from the Life of the Virgin,* c. 1350. On panel. 45.0 x 220.0 cm. A predella from an altar. *88.169. Invrea, Italy. Mar. 28 '88.

Italian, 15th Century

394 UNKNOWN. *Madonna and Child.* Oil on canvas. 50.0 x 70.0 cm. Genoese origin. *88.143. Padua, Italy. Jun. 4 '87.

395 UNKNOWN. *St. Francis of Assisi as a Child, Hiding from His Father.* On panel. 60.0 x 45.0 cm. *88.166. Assisi, Italy. Apr. 23 '84.

Italian, 17th Century

396 UNKNOWN. *The Assumption.* Oil on canvas. 40.0 x 30.0 cm. *88.171.3. Vence, France. Oct. 10 '84.

397 UNKNOWN. *The Nativity.* Oil on canvas. 40.0 x 30.0 cm. *88.171.4. Vence, France. Oct. 10 '84.

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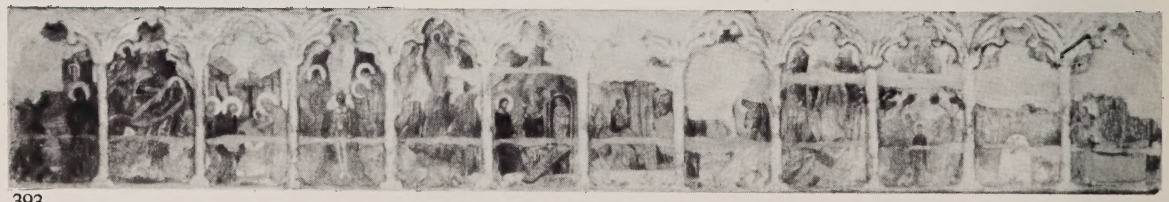

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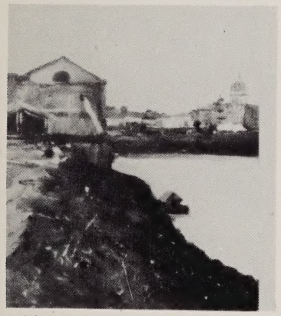

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Italian, 19th Century

398 DELLEANI, Lorenzo (1840-1908). *The Tiber in Rome.* Oil on wood. 25.0 x 37.0 cm. *88.142. Salerno, Italy. Sep. 30 '87.

Prints, Drawings

American, 20th Century

399 WARHOL, Andy (1930-87). *Marilyn,* 1967. Serigraph. 91.4 x 91.4 cm. Signed No. 35/250. The colors are: mauve background, yellow hair, mauve eye shadow and hot pink lips. Ref.: no. 26 from the Feldman-Schellman catalogue raisonné. *88.162. Minneapolis, MN. Jun. 8 '88.

Dutch, 17th Century

400 REMBRANDT, Harmensz van Rijn (1606-69). *Christ before Pilate,* 1635-6. Etching with drypoint. 54.5 x 44.0 cm. Framed. Third state of five, some minor defects, backed with Japan. *88.159.2. Chippenham, England. Nov. 19 '87.

French, 19th Century

401 COROT, Camille Jean Baptiste (1796-1875). *Wooded Landscape.* Charcoal. 28.0 x 44.0 cm. Oval. Signed. *88.159.5. Chippenham, England. Nov. 19 '87.

Spanish, 20th Century

402 PICASSO, Pablo (1881-1973). *Untitled,* 1968. Paper. 20.6 x 25.7 cm. Signed in l/r, inscribed in u/r: 18.9.68 III. No. 323 from the 347 Series, Bloch no. 1803, not numbered but bears the Marina Picasso Coll(ection) stamp and the Picasso Estate Inventory No. 31075 on verso. *88.147. New York, NY. Jun. 1 '88.

Sculpture

American, 19th Century

403 REMINGTON, Frederic (1861-1909). *The Bronco Buster.* Bronze. Ht. 58.4 cm. Inscribed on bottom: Roman Bronze Works, New York, N 111. Inscribed on the front of the base: Presented to Herbert F. Gunnison/Founder of the Municipal Club/By His Fellow Members. 88.172. Brooklyn, NY. Jan. 1 '76.

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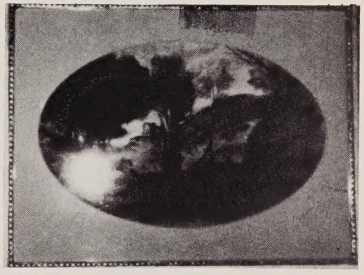

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Austrian, 16th Century

404 UNKNOWN. *St. Martin.* c. 1515. Wood. Ht. 60.0 cm. *88.164.10. Feldkirchen, Austria. Oct. 27 '87.

405 UNKNOWN. *St. Stephen.* c. 1515. Wood. Ht. 60.0 cm. *88.164.11. Feldkirchen, Austria. Oct. 27 '87.

Austrian, 18th Century

406 UNKNOWN. *St. John, Seated.* c. 1730. Wood. Ht. 45.0 cm. The cloak is gilded. *88.164.8. Feldkirchen, Austria. Oct. 27 '87.

407 UNKNOWN. *St. Luke.* c. 1730. Wood. Ht. 45.0 cm. The cloak is gilded. *88.164.6. Feldkirchen, Austria. Oct. 27 '87.

408 UNKNOWN. *St. Mark, Seated.* c. 1730. Wood. Ht. 45.0 cm. The cloak is gilded. *88.164.7. Feldkirchen, Austria. Oct. 27 '87.

409 UNKNOWN. *St. Matthew, Seated.* c. 1730. Wood. Ht. 45.0 cm. The cloak is gilded. *88.164.9. Feldkirchen, Austria. Oct. 27 '87.

Belgian, 19th Century

410 LAMBEAUX, Joseph (1852-1909). *Prometheus.* Bronze. 150.0 x 120.0 cm. Male figure protecting himself from the attack of an eagle. Signed on the figure's foot. *88.140. Knokke-Heist, Belgium. Feb. 9 '88.

European, 17th Century

411 UNKNOWN. *Corpus Christi.* Ivory. 32.0 x 20.0 cm. Institut Royal du Patrimoine Artistique inventory no. M 84008. The cross was not stolen. *88.149. Schaerbeek, Belgium. Jan. 23 '88.

European, 18th Century

412 UNKNOWN. *St. Cornelis.* Polychromed wood. Ht. 76.0 cm. Institut Royal du Patrimoine Artistique inventory no. B 110697. *88.137. Momignies, Belgium. Dec. '87.

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European, 20th Century

413 UNKNOWN. *St. Eligius.* Wood. Ht. 70.0 cm. Institut Royal du Patrimoine Artistique inventory no. M 10006. *88.138.2. Gembloux-Grand-Manil, Belgium. Nov. 17 '87.

414 UNKNOWN. *St. Hubert.* Wood. Ht. 70.0 cm. Institut Royal du Patrimoine Artistique inventory no. M 10005. *88.138.1. Gembloux-Grand-Manil, Belgium. Nov. 17 '87.

415 UNKNOWN. *St. Anthony of Padua.* Wood. Ht. 70.0 cm. Institut Royal du Patrimoine Artistique inventory no. M 10007. *88.138.3. Gembloux-Grand-Manil, Belgium. Nov. 17 '87.

French, 16th Century

416 UNKNOWN. *Pietà.* Wood. 105.0 x 60.0 cm. Stolen with the altarpiece of gilded wood, 17-19th century, 360 cm. x 260 cm. Listed as part of the National Heritage in 1982. *88.167.1. Saorge, France. Sep. 10 '84.

417 UNKNOWN. *St. Margaret.* Polychromed wood. 87.0 x 28.0 x 19.0 cm. Listed as part of the National Heritage in 1960. *88.168.4. Neufchateau, France. Aug. 10 '84.

418 UNKNOWN. *The Virgin of Calvary.* Polychromed wood. 87.0 x 26.0 x 19.0 cm. Listed as part of the National Heritage in 1960. *88.168.3. Neufchateau, France. Aug. 10 '84.

French, 17th Century

419 UNKNOWN. *Coat of Arms of the Daveo Family.* Bas-relief. Slate. 55.0 x 44.0 cm. Listed as part of the National Heritage in 1982. *88.167.3. Saorge, France. Sep. 10 '84.

420 UNKNOWN. *The Virgin. The Angel of the Annunciation.* A pair of statues. Polychromed wood. 84.0 x 37.0 x 24.0 cm. (Virgin), and 105.0 x 40.0 x 35.0 cm. (Angel). Listed as part of the National Heritage in 1960 *88.168.5. Neufchateau, France. Aug. 10 '84.

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French, 18th Century

421 UNKNOWN. *A Bishop.* Polychromed wood. 130.0 x 55.0 x 38.0 cm. Listed as part of the National Heritage in 1960. *88.168.7. Neufchateau, France. Aug. 10 '84.

422 UNKNOWN. *Christ.* Wood, gilded and silvered. 92.0 x 47.0 x 35.0 cm. Listed as part of the National Heritage in 1960. *88.168.2. Neufchateau, France. Aug. 10 '84.

423 UNKNOWN. *The Education of the Virgin.* Polychromed wood. 82.0 x 35.0 x 30.0 cm. Listed as part of the National Heritage in 1960. *88.168.8. Neufchateau, France. Aug. 10 '84.

424 UNKNOWN. *A Roman Soldier.* Polychromed wood. 101.0 x 58.0 x 12.0 cm. Listed as part of the National Heritage in 1960. *88.168.9. Neufchateau, France. Aug. 10 '84.

425 UNKNOWN. *A Roman Soldier or St. Maurice.* Polychromed wood. 102.0 x 74.0 x 25.0 cm. The palm and the front part of the stand were not stolen. Listed as part of the National Heritage in 1960. *88.168.10. Neufchateau, France. Aug. 10 '84.

426 UNKNOWN. *St. Claud.* Polychromed wood. 92.0 x 32.0 c 25.0 cm. Listed as part of the National Heritage in 1960. *88.168.1. Neufchateau, France. Aug. 10 '84.

427 UNKNOWN. *St. Eloph.* Polychromed wood. 85.0 x 39.0 x 32.0 cm. Listed as part of the National Heritage in 1960. *88.168.6. Neufchateau, France. Aug. 10 '84.

428 UNKNOWN. *St. Sebastian.* Stripped oak. 114.0 x 42.0 x 18.0 cm. Listed as part of the National Heritage in 1960. *88.168.11. Neufchateau, France. Aug. 10 '84.

French, 19th Century

429 MICHEL, Gustave Frederic (1851-1924). *La Pensée.* Gilded bronze. Ht. 31.0 cm. Stamped: G. Michel Medaille D'Honeur. *88.159.7. Chippenham, England. Nov. 19 '87.

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Decorative Arts

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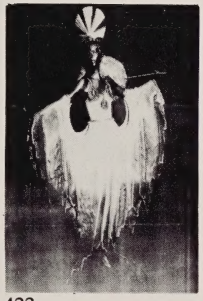

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Italian, 16th Century

430 UNKNOWN. *The Flayed Man.* (écorché figure). Bronze. Ht. 25.4 cm. 88.151.1. Kent, England. Jan. 1 '88

Portuguese, 17th-18th Century

431 UNKNOWN. *St. Anthony.* Wood. Ht. 80.0 cm. The garments are brown decorated with gilded flowers. The left hand of the child is missing. *88.144. Mesao Frio-Guimerae, Spain. Sep. 6 '87.

Russian, 20th Century

432 ARCHIPENKO, Alexander (1887-1964). *Flat Torso.* Bronze. 36.8 x 9.5 cm. Signed and dated 1914. *88.153. New York, NY. Feb. 1 '88.

433 ERTÉ, Roman de Tirtoff (b. 1892). *Twilight.* Bronze. Ht. 52.1. cm. Edition 93/250. *88.155. New York, NY. Apr. 1 '88.

Ceramics, Pottery, Porcelain

434 English, 18th century. Group of Derby Figures. *Jason and Medea Exchanging Vows before the Temple of Diana.* 1773. Porcelain. Ht. 25.0 cm. Damaged. 88.151.3. Kent, England. Jan. 1 '88.

435 English, 18th century. Pair of Derby cachepots. Gilded porcelain. 88.151.4. Kent, England. Jan. 1 '88.

436 English, 18th century. Pair of Derby Figures. *Sailor and His Lass.* 1780. Porcelain. Ht. 21.0 cm. 88.151.2. Kent, England. Jan. 1 '88.

437 English, 19th century. Staffordshire Square Base Figure. *Venus with Cupid and a Dolphin.* c. 1820. Porcelain. Ht. 15.2 cm. Based on a model by Ralph Wood. 88.151.5. Kent, England. Jan. 1 '88.

Clocks, Timepieces, Watches

438 French, 18th century. Louis XV Wall Clock. Tortoiseshell and bronze. Approx. ht. 65.0 cm. Surmounted by Neptune holding a trident. *88.150.4. Antibes, France. Nov. 23 '87.

Furniture, Accessories

439 English, 18th century. David Garrick Presentation Box. Wood. 14.0 x 24.1 x 13.3 cm. Shakespeare's coat of arms is carved on the top and a head of Shakespeare on the front, possibly the work of Thomas Sharp. The hipped lid has a panel carved with mulberry leaves and berries, the lip and the sides are carved in a geometric design. The lining is red and a silver plaque inside the lid bears the inscription: *Behold this fair casket was carved from the tree/ Which oh my sweet Shakespeare was planted for thee/As a relic I kiss it and bow at the shrine/What comes by thy h(and) must ever be devine./ DG./ Given by David Garrick to/G.A. Bellamy/and by her to/John Hoole/1769.* Vertical crack: l.f. *88.161. Washington, D.C. May 16 '88.

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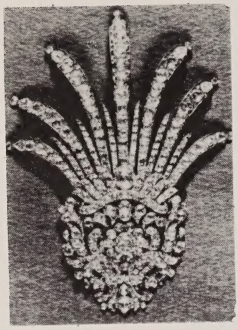

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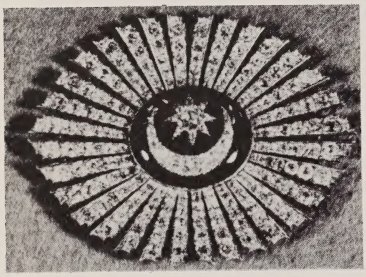

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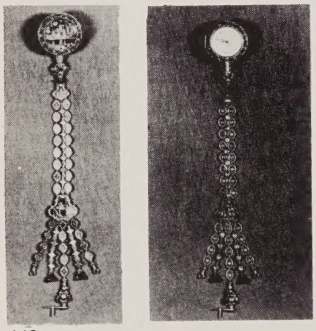


443

Glass

440 Daum Nancy Vase. French, 19th century. Floral Design. Glass. Ht. 30.5 cm. Beige color. *88.156. New York, NY. Dec. 22 '87.

Jewelry

441 19th century. Admiral Lord Keith's Chelengk. Gold with rose diamonds. Ht. 17.3 cm. Turkish gold and rose diamond set decoration with central "rose" amid pierced scrolls, in a tooled red leather case. Awarded in 1801. *88.159.8. Chippenham, England. Apr. 19 '88.

442 19th century. Sultan's Medal. Gold with blue enamel and diamonds. Diam. 7.3 cm. The Order of the Crescent, Egypt, 1801, in a tooled leather case. *88.159.10. Chippenham, England. Apr. 29 '88.

443 19th century. Watch and Chatelaine. Enameled gold and rose diamonds. The chateleine plaque is set with a rose diamond tree on a blue enamel ground, suspending a chain of alternate gold and rose diamond clusters flanked on either side by two chains of oval blue and enamel links each set with a rose diamond within gilt foliage; and attached to another plaque with a man o'war in full sail, suspending five further chains, the center with a crank-key. The pair cased quarter repeating verge watch by Markwick, Markham & Perigal, London 14252 with Turkish chapters. In a tooled red leather case. *88.159.9. Chippenham, England. Apr. 29 '88.

Liturgical Objects

444 UNKNOWN. French, 16th century. A Tabernacle. Wood. 65.0 x 25.0 cm. Hexagonal in shape. The six sides show Jesus Christ, St. Paul, St. Peter, St. Matthew, St. Luke and St. John. Listed as part of the National Heritage in 1982. *88.167.2. Saorge, France. Sep. 10 '84.

444

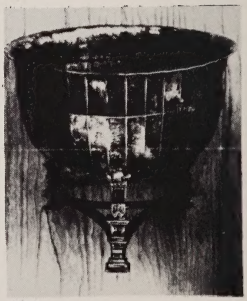
Objects of Art

445 UNKNOWN. European, 20th century. *Tiger.* Haematite silver-gilt, 18 carat gold and diamonds. 37.5 x 46.5 cm. Base in silver platinum. *88.141. Macao, Portugal. Jul. 20 '87.

Silver

446 German, 20th century. Wiener Werkstätte bowl. Silver. Ht. 19.5 x diam. 22.5 cm. Hammered silver. Stamped: Wiener Werk Stätte and mark, 900, an unidentified stamp, and: "registrierte Schutzmarke" and mark. *88.157.1. New York, NY. Apr. 1 '88.

445



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Ethnographic Objects

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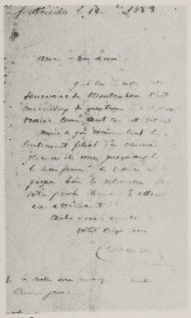

450

447 LIKARZ, Maria. German, 20th century. Wiener Werkstätte box, circa 1902. Silver-plate and enamel. 5.1 x 11.0 x 14.0 cm. Oval, with a removable lid on which there is, in enamel, a scene of a girl on a balcony, the color predominantly blue and initialed l/l: ML. Marks of Wiener Werkstätte on verso. 88.157.2. New York, NY. Apr. 1 '88.

Tapestries, Textiles

448 French, 18th century. Aubusson, *Landscape with Dogs Chasing a Hare.* 275.0 x 470.0 cm. *88.171.2. Vence, France. Oct. 10 '84.

449 French, 17th century. Aubusson Tapestry. 210.0 x 290.0 cm. *88.150.5. Antibes, France. Nov. 23 '87.

Books, Documents, Manuscripts, Maps

450 AMBROY, Timoleon. French, 19th century. Manscript Letter, 1883. Paper. Headed: Fontvieille le 12 1883. Signed T. Ambroy. *88.145.2. Fontvieille, France. Dec. 18 '87.

451 DAUDET, Alphonse. French, 19th century. Manuscript Letter, 1884. Paper. Signed: Alphonse Daudet. Dated in u/r: 1884, and marked in l/l: Inv. 164 Musée Daudet. *88.145.3. Fontvieille, France. Dec. 18 '87.

452 UNKNOWN. French, 19th century. Manuscript Text. Paper. Text concerning Timoleon Ambroy. Inscribed: Fantomes et Vivants (Leon Didet) souvenirs des milieux litteraires 1880 a 1905. *88.145.4. Fontvieille, France. Dec. 18 '87.

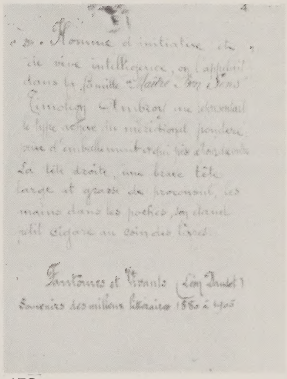
Musical Instruments

453 ROCCA, Enrico. Italian, 20th century. Violin, 1901. Maple and spruce. Body length 35.0 cm., upper bout 16.6 cm., center bout 11.1 cm., lower bout 20.0 cm. It bears a label dated Genova, 1901 and is signed and dated by the maker inside the top on the upper treble side. *88.148. New York, NY. Apr. 1 '88.

African

454 FON. Standing Figure. Wood, gourd, cowerie shells, glass, with sacrificial patina. Ht. 45.7 cm. *88.173. Miami, FL. Feb. 7 '86.

454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Pablo Picasso, Untitled, *1968.*